Kashmir Series of Texts and Studies.

No. 39.

THE

VĀTŪLANĀTHA-SŪTRAS

WITH THE VRITTI

OF

ANANTAS'AKTIPĀDA.

EDITED WITH ENGLISH TRANSLATION & NOTES

BY

PANDIT MADHUSUDAN KAUL SHĀSTRĪ, M. A., M. O. L.

Superintendent Research Department,

JAMMU AND KASHMIR STATE,

SRINAGAR.

Published under the Authority of the Government of

His Highness Lieut.-General Mahārājā

Sir PRATĀP SINGH SĀHIB BAHĀDUR,

G. C. S. I., G. C. I. E.,

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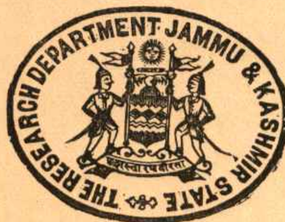
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श्रीसोमानन्दनाथप्रभृतिगुरुवरादिष्टसन्नीतिमार्गो
लब्ध्वा यत्रैव सम्यक्पटिमनि घटनामीश्वराद्वैतवादः ।
कश्मीरेभ्यः प्रसृत्य प्रकटपरिमलो रञ्जयन्सर्वदेश्यान्
देशेऽन्यस्मिन्नदृष्टो घुसृणविसरवत्सर्ववन्द्यत्वमाप ॥ १ ॥

तरत तरसा संसाराब्धिं विधत्त परे पदे
पदमविचलं नित्यालोकप्रमोदसुनिर्भरे ।
विमृशत शिवादिष्टाद्वैतावबोधसुधारसं
प्रसभविलसत्सद्युक्त्यान्तःसमुत्प्लवदायिनम् ॥ २ ॥

ॐ

काश्मीर-संस्कृतग्रन्थावलिः ।

ग्रन्थाङ्कः ३९

वातूलनाथसूत्राणि

श्रीमदनन्तशक्तिपादविरचितवृत्त्युपेतानि

श्रीभारतधर्ममार्तण्ड-कश्मीरमहाराज-

श्रीप्रतापसिंहवर-प्रतिष्ठापिते

प्रत्नविद्याप्रकाश-(रिसर्च) कार्यालये

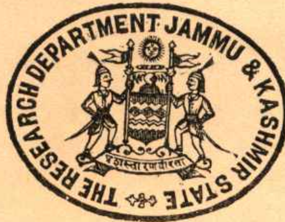
तदध्यक्ष-पण्डित-मधुसूदन-कौल-शास्त्रिणा

उद्दिष्टकार्यालयस्थेतरपण्डितसहायेन संगृह्य,

आंग्लभाषानुवादादिना परिष्कृत्य च

मुम्बय्यां

'निर्णयसागर' मुद्रणालये मुद्रापयित्वा प्राकाश्यमुपनीतानि.



संवत् १९८० खैस्ताब्दः १९२३.

काश्मीर-श्रीनगर

(अस्य ग्रन्थस्य सर्वे प्रकाशन-मुद्रापणाद्यधिकाराः प्रोक्तमहाराजवर्यैः स्वायत्तीकृताः सन्ति)

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NO. 39.

Vātūlanāthasūtras with The Vritti of Anantas'aktipadāchārya.

FOREWORD.

The Sūtras of Vātūlanātha with the Vritti of Anantas'aktipāda form the present volume of the Kashmir Series of Texts and Studies.

They are thirteen in number and give a summary description of the Sāhasa Inspiration which means an 'unexpected happening'. The latter is the highest state of inspiration which takes place, when the spiritual seer, by chance, throws a kind glance on or extends his helping hand to the devotee.

Sāhasa is also known as *Anupāya* and stands in close relation to the Shāmbhavopāya which may be summed up in the following stanza:—

"मत्त एवोदितमिदं मय्येव प्रतिबिम्बितम् ।
मदभिन्नमिदं चेति.........,, ,,

"This objectivity has sprung from me, is reflected in me, and is not seperate from me." (Tantr. III Ahnika, Verse 280).

Nothing is specially known about the author of the Sūtras. The available mass of the Shaiva literature (from 9th to 12th century A. D.) alludes niether to them nor to their author. Hence the probable date of the author may be found somewhere after the 12th century A. D.

The Vritti is from the pen of one Anantas'aktipāda who asserts therein that the Sūtras have emanated from

the mouth of Yoginīs when they took Vātūlanātha into their favour. The glossator seems to have commented also upon the Bahurūpagarbhastotra which is one of the devotional books of S'aivas.

Edition of the present number is based on the collation of the following manuscripts :—

A. Very old manuscript. Belongs to M. M. Pandit Mukund Ram Sastri, late Officer-in-charge of this Department. S'āradā character and written on country paper. About 150 years old. Size ½ foolscap. Correct and complete.

B. About 50 years old. Correct. Belongs to Rājānaka Mehes'vara of this Department. S'āradā character. Written on Kashmiri paper. Size 1/3 foolscap. Complete.

C. Belongs to Swāmī Rishi Kaul Sāhib of Kharayar, Srinagar, Kashmir. Size oblong. Paper Kashmiri. About 75 years old. Correct and complete.

I have appended to the text an English translation which, I hope, will prove useful to the students of S'aivism. Some of the technicalities have also been explained in the notes, at the bottom of the translation portion, which also will be of great help for understanding the generalities of the Sāhasa aspect of S'aivism.

Before closing this little foreword, I feel it oblgatory to express my thanks to the Departmental Pandits—especially to Rājānaka Mahes'vara who has cleared up many a moot point for me—for their assistance in bringing out this book.

SRINAGAR, KMR.
August 29, 1923.

MADHUSUDAN KAUL.

1. Since the खेचरदशा is exalted here, it appears that the work might belong to Kula-system although containing references to क्रम or महार्थ. खेचरी enjoys the same importance in Kula which Vyoma-vāmeśvarī does in the Krama- cf. P.T.V., pp., 39, 45

ओं नमः संविद्वपुषे परमशिवाय ।

अथ

श्रीवातूलनाथसूत्राणि ।

श्रीमदनन्तशक्तिपादविरचितवृत्तिसमेतानि ।

संघट्टघट्टनबलोदितनिर्विकार-
शून्यातिशून्यपदमव्ययबोधसारम् ।
सर्वत्र खेचरदशा प्रविराजते यत्
तन्नौमि साहसवरं गुरुवक्त्रगम्यम् ॥ १ ॥

सर्वोल्लङ्घनवृत्त्येह निर्निकेतोऽक्रमक्रमः ।
कोऽप्यनुत्तरचिद्व्योमस्वभावो जयतादजः ॥ २ ॥

श्रीमद्वातूलनाथस्य हृदयाम्भोधिसंभवम् ।
पूज्यपूजकपूजाभिः प्रोज्झितं यन्नमामि तत् ॥ ३ ॥

येनेह सर्ववृत्तीनां मध्यसंस्थोऽपि सर्वदा ।
महाव्योमसमाविष्टस्तिष्ठाम्यस्मिन्निराविलः ॥ ४ ॥

तमपूर्वमनावेशमस्पर्शमनिकेतनम् ।
संविद्विकल्पसंकल्पघट्टनं नौम्यनुत्तरम् ॥ ५ ॥

योगिनीवक्त्रसंभूतसूत्राणां वृत्तिरुत्तमा ।
केनापि क्रियते सम्यक्परतत्त्वोपबृंहिता ॥ ६ ॥

इह किल षड्दर्शनचतुराम्नायादिमेलापपर्यन्तसमस्तदर्शनोत्तीर्णमकथ्यमपि श्रीमद्वातूलनाथस्य पीठेश्वर्य उच्छुष्मपादौघमुक्त्वा तदनु परमरहस्योपबृंहितत्रयोदशकथासाक्षात्कारदृशा क्रमाक्रमास्तिनास्तितथ्यातथ्यभेदाभेदसविकल्पनिर्विकल्पभवनिर्वाणकलङ्कोज्झितं किमप्यनवकाशं परं तत्त्वं सूत्रमुखेनादिशन्ति–यत्रेदमादिसूत्रम्

महासाहसवृत्त्या स्वरूपलाभः ॥ १ ॥

अतितीव्रातितीव्रतरविशृङ्खलशक्तिपाताघ्रातस्य स्वस्वरूपसमाविष्टस्य कस्यचित् क्वचित् कदाचित् अकस्मादेव 'महासाहसवृत्त्या' घस्मरमहाघनतरपरनादोल्लासस्फारेण सविकल्पनिर्विकल्पात्मकसमस्तसंविन्निवहघट्टनान्निरावरणमहाशून्यतासमावेशनिष्ठया 'स्वरूपलाभः' समस्तकल्पनोत्तीर्णत्वादकृतकनिरवकाशनिरुत्तरनिस्तरङ्गनिरवधिनिर्निकेतास्पर्शसंवित्प्राप्तिर्भवति,–इति रहस्यार्थः। महासाहसवृत्त्यानुप्रवेशश्च वक्ष्यमाणकथितक्रमेणाधिगन्तव्यः ॥ १॥

झटिति सर्वोल्लङ्घनक्रमेणानिकेतस्वरूपप्राप्ति-साक्षात्कारमहासाहसचर्चासंप्रदायं निरूप्य, इदानीं तत्रैव सर्ववृत्तिमहासामरस्यमेककाले प्रचक्षते

तल्लाभा[च्छुरिता यु]द्युगपद्वृत्ति-
प्रवृत्तिः ॥ २ ॥

वृत्तीनां दृगादिमरीचिरूपाणां तथा राग-द्वेषाद्युन्मेषवतीनां 'युगपत्' तुल्यकालं क्रमप-रिपाट्युल्लङ्घनेन अक्रमप्रवृत्त्या 'तल्लाभाच्छु-रिता' तत्तेन प्रागुक्तमहासाहसदशासमावे-शक्रमप्राप्येण स्वरूपलाभेन कालाकालकल्प-नोत्तीर्णालंग्रासवपुषा महानिरीहेणाच्छुरिता स्पृष्टा स्वस्वरूपतां नीता 'प्रवृत्तिः' प्रकर्षेण वर्तमाना वृत्तिः सततमच्युततया तत्समावे-शेनावस्थानमित्यर्थः । इत्यनया उक्तिभङ्ग्या सर्ववृत्तीनां समनन्तरमेव सर्वोत्तीर्णमहाशून्य-ताधाम्नि धामरूपे तन्मयतया परस्परविभेद-विगलनेन उदयपदव्यामेव सततमवस्थितिः स्थितेत्यर्थः ॥ २ ॥

इत्यनया उक्तिभङ्ग्या तुल्यकालकथनोपदेशमुक्त्वा, इदानीं पुस्तककथां निरूपयन्ति

उभयपट्टोद्घट्टनान्महाशून्यताप्रवेशः ॥३॥

श्रीमन्निष्क्रियानन्दनाथानुग्रहसमये श्रीगन्धमादनसिद्धपादैरकृतकपुस्तकप्रदर्शनेन या परपदे प्राप्तिरुपदिष्टा सैव वितत्य निरूप्यते । सप्तरन्ध्रक्रमोदितसप्तशिखोल्लासात्मकः प्राणप्रवाहोदयः स एवोर्ध्वपट्टकः पूर्णवृत्त्युदयः, रन्ध्रद्वयसुषिरनालिकाप्रवाहप्रसृतोऽपानरूपोऽधःपट्टकः पञ्चेन्द्रियशक्तिवेष्टितः पञ्चफणधर्मानिबन्धकोऽधःस्थितः । तस्य वलयद्वयं जाग्रत्स्वप्नात्मकमुन्मुद्य ग्रन्थिनिबन्धनमपहृत्य 'उभयपट्टोद्घट्टनात्' प्राणापानद्वयविदारणात् मध्यवर्ती यः प्राणरूपो महाशून्यतास्वभावः कुलाकुलविकल्पदशोज्झितोऽव्यपदेश्यमहानिरावरणनिरत्ययवेद्यवेदकनिर्मुक्तो वर्णावर्णनिवर्णोत्तीर्णः स्पर्शास्पर्शप्रथापरिवर्जित उपचारात्परमाकाशाद्यभिधानैरभिधीयते । तत्र 'प्रवेशः' तत्समावेशतया सामरस्यावस्थितिः स एव प्राप्तमहोपदेशनामाविर्भवतीत्यर्थः ॥ ३ ॥

इत्थं महानयोक्तदृशा सर्वशास्त्रप्रपञ्चोत्तीर्णत्वादवाच्यं किमपि महोपदेशसाक्षात्कारमुभयपट्टकाकारसदसद्रूपद्वयनिवारणेन निस्तरङ्गपरव्योमसमावेशसर्वावेशविवर्जितमासूत्रितमहाशून्यतासमावेशमावेद्य, इदानीं युग्मोपसंहारात् कैवल्यफलं तन्मयतया उपवर्ण्यते

युग्मग्रासान्निरवकाशसंविन्निष्ठा ॥ ४॥

पृथिव्यादिमहाभूतपञ्चकस्य एकैकस्मिन् ग्राह्यग्राहकतया युग्मवृत्त्युदयसंव्यवस्थितिः । १. तत्र गन्धप्राधान्यात् धरातत्त्वस्य पायुघ्राणरूपेण द्विप्रकारता । अप्तत्त्वस्य च रसप्रधानतयोपस्थरसनारूपेण द्वैविध्यम् । तेजस्तत्त्वस्य रूपप्राधान्यात् पादनेत्रभेदेन द्वयरूपता । वायुतत्त्वस्य स्पर्शप्राधान्यात् त्वक्पाणिस्वभावतो द्विधा गतिः । आकाशतत्त्वस्य शब्दप्राधान्यात् वाक्छ्रोत्रभेदेन द्विप्रकारतयैव बहुधात्वम् । अथवा २ पृथिव्यप्स्वरूपौ भोग्यस्वरूपाववस्थितौ । तेजोवाय्वाख्यौ भोक्तृस्वभावौ संस्थितौ । आकाशं चैतद्युग्मान्तरस्थं सत्सुषिरतया सर्वप्रनाडिका-

न्तरोदितं च बहुधा विभक्तम् । पृथिव्यादिवाय्वन्तं भूतचतुष्टयं भोग्यरूपमाकाशं च भोक्तृस्वभावमिति वा। भोग्येऽपि भोक्ता सदैव तिष्ठति; भोक्तर्यपि भोगो नित्यं विभाति । एवमुक्तयुक्त्या प्रत्येकं पृथिव्यादिमहाभूतपञ्चकं युग्मेन द्वयविभूत्या अनारतं प्रोल्लसतीत्यभिप्रायः । अथवा प्रत्येकं व्यक्ताव्यक्ततया बहिरन्तरतया शान्तोद्रिक्ततया वा विभाति । एतत्पञ्चकस्थानसंस्थितयुग्मस्य 'ग्रासात्' संहरणात् 'निरवकाशसंविन्निष्ठा' निरवकाशा येयं संवित् तस्या निष्ठा सम्यगविपर्यस्ततया संस्थितिः । निरवकाशसंवित्त्वेन नापि सविकल्पसंविदुन्मेषैरवकाशो लभ्यते, नापि निर्विकल्पसंवित्स्वभावेन प्रवेशोऽधिगम्यते । इत्थमप्रमेयत्वान्निरुत्तरपरमाद्वयस्वभावत्वाच्च निरवकाशसंविदिहोच्यते । तस्या निष्ठा वरगुरुप्रदर्शितदृशा सततमच्युता गतिः केषांचिद्भवतीत्यर्थः । एवं द्वयात्मककुलकौलकवलनेन निरुपाधिनीरूपनिःस्वरूपतादात्म्यं भवतीत्यर्थः ॥ ४ ॥

द्वयविगलनेन परतत्त्वावस्थितिं युग्मचर्चा-गमनिकया इह उक्त्वा, तदनु संघट्टकथा-साक्षात्कारो निरूप्यते

सिद्धयोगिनीसंघट्टान्महामेलापोदयः॥५॥

सिद्धाश्च योगिन्यश्च ताः सिद्धयोगिन्यः विषयकरणेश्वरीरूपाः । तासां संघट्टः संगमो ग्राह्यग्राहकोभयसंश्लेषः परस्परापूरणक्रमेणा-लिङ्गनम् । तेन आलिङ्गनेन सदैव 'महामेलापो-दयः' महामेलापस्याहन्तेदन्तात्मकद्वयविगल-नात् निरुत्तरचिद्व्योम्नि सततं महासामरस्यात्म-कस्य सर्वत्र प्रत्यक्षतया उदयः समुल्लासो भवति इत्यर्थः । वेद्यवेदकद्वयाप्रथनप्रवृत्त्या परमाद्वयसमावेशः सर्वत्रावस्थित इत्युक्तं भवति ॥ ५ ॥

उभयविगलनेन सदैव महामेलापोदयमु-क्त्वा, तदनु कञ्चुकत्रयोल्लङ्घनेन निरुत्तरपद-प्राप्तिं कटाक्षयन्ति

त्रिकञ्चुकपरित्यागान्निराख्यपदाव-स्थितिः ॥ ६ ॥

त्रिकञ्चुकस्य भाविकभौतिकशून्यभेदभि-

न्नस्य । तत्र भाविकं शब्दाद्यहंकारपर्यन्तं तन्मात्ररूपं, भौतिकं पृथिव्यादिरूपं, शून्यं निरीहाख्यं वासनास्वरूपं च। अथवा भाविकं घटाकारं बाह्यं ग्राह्यविषयरूपं, भौतिकं पुनरान्तरमिन्द्रियात्मकं ग्रहणरूपं, शून्यं तदुभयमध्यमाकाशम् । अथवा भाविकं स्वप्नावस्था सृष्टिरुच्यते, भौतिकं जाग्रत्प्रथा स्थितिर्निगद्यते, शून्यं सुषुप्तदशा संहारोऽभिधीयते। इत्थंसंस्थितस्य त्रिकञ्चुकस्य 'परित्यागात्' सन्न्यासात् 'निराख्यपदावस्थितिः' निर्गता आख्या अभिधानं यस्य असौ निराख्यः अव्यपदेश्यमनुत्तरं वागुत्तीर्णं परं धाम, तस्मिन् सर्वोत्तीर्णानिकेतनपरमाकाशेऽवस्थितिः सदैव अपरिच्युतस्वभावनिष्ठा भवतीति संबन्धः ॥ ६ ॥

इत्थं कञ्चुकत्रयोल्लङ्घनेन तुर्यपदप्राप्तिं निरूप्य, इदानीं सर्ववाक्प्रथासु निरावरणासु स्वरभूतिविजृम्भैव प्रथते सदैव,–इति निरूपयन्ति

वाक्चतुष्टयोदयविरामप्रथासु स्वरः प्रथते ॥ ७ ॥

आदौ तावत् वाक्चतुष्टयं निर्णीयते। निराव-

रणनिरवकाशोदयनिरुत्तरनिस्तरङ्गपरमनभसि उच्छलत्किंचिच्चलनात्मकप्रथमस्पन्दविकास-स्वभावा वर्णरचनां मयूराण्डरसन्यायेन अ-द्वयमहासामरस्यतया अन्तर्धारयन्ती परेति प्रथिता। सैव च अनाहतनादस्वरूपतामवाप्ता निर्विभागधर्मिणी समस्तवर्णोदयं वटधानि-कावदन्तर्धारयन्ती द्रष्टृस्वभावा पश्यन्तीति व्यपदेश्या । सैव च संकल्पविकल्पनिवह-निश्चयात्मबुद्धिभूमिं स्वीकृतवती वर्णपुञ्जं शिम्बिकाफलन्यायेन अन्तर्धारयन्ती मध्यमा इत्यभिहिता। सैव हृत्कण्ठताल्वादिस्थानकर-णक्रमेणाहता सती वर्णविभवमयश्लोकादिवत् भेदरूपं प्रकटयन्ती रूपादिसमस्तविश्वप्रथां च व्यक्ततामापादयन्ती वैखरीत्युक्ता । इत्थं निरवकाशात् संवित्पदात् वाक्चतुष्टयमविरत-मनिरोधतया प्रथते । एवमीदृक्स्वभाववाक्चतु-ष्टयस्य उदयश्च विरामश्च तावुदयविरामौ सृष्टिसंहारौ, तयोः प्रथा व्यक्ताव्यक्ततया सदैव अविरतमुल्लसन्त्यः स्फुरन्त्यः, तासु

अनाहत और हत दोनों से उत्तीर्ण

'स्वरः' अनाहतहतोत्तीर्णमहानादोल्लासविकास-स्वभावः 'प्रथते' सविकल्पनिर्विकल्पसंविदुत्तीर्णपरवियदुदयमेव प्रकाशितं सततमकरणप्रवृत्त्या प्रयातीत्यर्थः । इत्थं नानाभेदोल्लासप्रकाशरूपेषु वर्णनिवहोदयेषु मध्यात् प्रतिवर्णान्तरे वाक्चतुष्टयक्रमेण अखण्डितवृत्त्या स्वस्वरूपमपरित्यज्य यथामुखोपदिष्टनीत्या स्वर एव प्रथते,—इत्युक्तं भवति ॥ ७ ॥

इति वाक्चतुष्टयोदयक्रमेण निरावरणस्वरोदयः सर्वत्र सर्वकालं स्फुरति,—इति निरूप्य, इदानीं रसत्रितयाभोगे सति परं धामैव निरुत्तरं चकास्ति,—इति निगद्यते

आस्वादे

रसत्रितयास्वादनेनानिच्छोच्छलितं
विगतबन्धं परं ब्रह्म ॥ ८ ॥

रसत्रयं गुरुमुखोदितदृशा मनागीषत् प्रकाश्यते । मूलाधारपयोधराधारप्रथिताकृत्रिमरसत्रितयाभोगे सति 'अनिच्छोच्छलितं' निष्कामतया प्रोल्लसितं 'विगतबन्धं' विरहितभेदप्रथात्मकसंसारावग्रहं शान्तचित्रोभयवि-

धब्रह्मस्वरूपसमुत्तीर्णं किमपि निरुत्तरप्रकृ-
ष्टतरामर्शसंवित्स्वभावं परं ब्रह्मैव सततमन-
स्तमितस्थित्या विजृम्भत इत्यर्थः । एतदेव
रहस्यक्रमेणोच्यते । मूलाधारस्तु प्रथमप्रति-
भोल्लासमहानादविशेषः सृष्टिस्वभावः भेदाभे-
दात्मकसंवित्पदार्थप्रथमाश्रयभित्तिभूतत्वात् ।
पयोधरस्तु पयः समस्ताप्यायकत्वात् सर्वाश्रय-
संवित्स्वरूपं तदेव धारयति स्थितिप्ररोहमव-
लम्बयति यः स्पन्द आद्योन्मेष एव सर्वपदा-
र्थावभासनात् स्थितिरूपः । आधारस्तु जडा-
जडभावपदार्थोपसंहारकत्वात्प्रत्यावृत्तिसंवित्स्व-
भावः संहारः । एतत्त्रयोद्भूतं रसरूपं तत्तदनु-
भवचमत्कारसामरस्यमास्वाद्य स्वात्मनि अकृ-
तकखमुद्रानुप्रवेशात् विमृश्य, तुर्यस्वभावो
महासंहाराख्योऽनवरतं परमाद्वयतया विभा-
तीति रहस्यार्थः ॥ ८ ॥

एवं निरवकाशभङ्ग्या रसत्रितयचर्चासं-
प्रदायं निरूप्य, इदानीं देवीचतुष्टयकथासा-
क्षात्कारः प्रकाश्यते

देवीचतुष्टयोल्लासेन सदैव स्वविश्रान्त्यवस्थितिः ॥ ९ ॥

देवीचतुष्टयं क्षुत्तृडीर्ष्यामननाख्यम् । तत्र च सर्वग्रासनिरतत्वात् क्षुदेव महासंहारः । सर्वशोषकत्वात् तृडेव संहारः । ईर्ष्या द्वयप्रथापादिका ग्राह्यग्राहकपरिग्रहग्रथिता स्थितिरूपा । मनना च संकल्पविकल्पोल्लासरूपा सृष्टिः । एतद्रूपस्य देवीचतुष्टयस्य च 'उल्लासेन' घस्मरसंवित्प्रवाहप्रवृत्त्या प्रथनेन 'सदैव' सर्वकालं प्रत्येकं चातुरात्म्येनोद्योगाभासचर्वणालंग्रासवपुषा स्वस्वरूपावस्थितिः पञ्चमपदातिशायिनी निरवकाशसंविन्निष्ठा स्थितेत्यर्थः ॥ ९ ॥

इत्यनेन सूत्रेण देवीचतुष्टयकथाक्रमं प्रकाश्य, इदानीं द्वादशवाहचक्ररहस्यं निरूप्यते

द्वादशवाहोदयेन महामरीचिविकासः ॥ १० ॥

मनःसहितं श्रोत्रादिबुद्धीन्द्रियपञ्चकं, तथा बुद्धिसहितं वागादिकर्मेन्द्रियपञ्चकम् , एतदु-

भयसमूहो 'द्वादशवाहः' । तस्य उल्लासः अहेतुकेन केनापि अतिविश्रृङ्खलतरधामनिरुत्तरनिस्तरङ्गपरस्वातन्त्र्यवृत्त्या घस्मरसंवित्प्रवाहः । तेन महामरीचीनां निरावरणक्रमेण प्रत्येकस्मिन् प्रवाहे उद्योगावभासचर्वणालंग्रासविश्रान्तिरूपाणां महासंविद्रश्मीनां 'विकासः' नियतानियतचिदचित्प्रथाविगलनेन नित्यविकस्वरस्वभावो महाप्रबोधः सततमविनश्वरतया सर्वत्र सर्वतः सर्वदैव स्थित इति महावाक्यार्थः ॥ १० ॥

इत्यकरणसिद्धं सदैव निरावरणपदसमावेशं द्वादशवाहोदयदृशा प्रकाश्य, इदानीं चर्यापञ्चकसंप्रदायं निरूपयन्ति

चर्यापञ्चकोदये निस्तरङ्गसमावेशः॥११॥

चर्यापञ्चकं त्वनाश्रितावधूतोन्मत्तसर्वभक्ष्यमहाव्यापकस्वरूपम् । तस्य उदयो नियतानियतशक्तिसमूहान्तरोदितो विकासस्वभाव उल्लासः । तस्मिन्सति 'निस्तरङ्गसमावेशः' आणव-शाक्त-शाम्भवोदयरूपसमस्ततरङ्गपरिवर्जि-

तसमावेशलक्षणनिरुत्तरसमावेशधर्मैव प्रथत इत्यर्थः। चर्यापञ्चकक्रमं च वितत्य निरूपयामि। तत्र अनाश्रिता निराधारत्वात् परमाकाशरूपा श्रोत्रसुषिरप्रदेशगमनेन स्वग्राह्यवस्तूपसंहरणाय उद्गता । अवधूता च अनियततया सर्वत्रविहरणदृक्शक्तिमार्गेण स्वसंहार्यस्वीकरणाय उन्मिषिता । उन्मत्ता च विचित्तवत्स्वतन्त्रतया ग्राह्याग्राह्यसंबन्धाविवक्षया स्वविषयग्रहणाय प्रथिता । सर्वभक्ष्या भक्ष्यसंस्कारनिखिलकवलनशीला स्वसंहार्यपदार्थग्रसनाय उदिता । सर्वव्यापिका च त्वग्वृत्तिगमनिकया निखिलव्यापकत्वात् अशेषस्पर्शस्वीकरणाय उन्मिषिता;—इति चर्यापञ्चकोदयः ॥ ११ ॥

सततसिद्धचर्याक्रमं निरूप्य, इदानीं निर्निकेतपरज्ञानप्रकाशावलम्बनेन पुण्यपापनिवृत्तिकथां निरूपयन्ति

महाबोधसमावेशात्पुण्यपापा-
संबन्धः ॥ १२ ॥

'महाबोधः' च ज्ञातृज्ञानज्ञेयविकल्पसंकल्पका-

लुष्यनिर्मुक्तो निःशमशमानिकेतनिर्धामधामप्रथात्मकः परतरज्ञानस्वभावः क्रमाक्रमोत्तीर्णत्वात् महागुरुभिः साक्षात्कृतः । तस्य 'समावेशः' अकरणक्रमेण यथास्थितसंनिवेशेन त्यागस्वीकारपरिहारतः सततमच्युतवृत्त्या तद्रूपेण स्फुरणम् । तस्मात् 'महाबोधसमावेशात्' पुण्यपापयोः शुभाशुभलक्षणकर्मणोर्द्वयोः स्वफलद्वयवितरणशीलयोः 'असंबन्धः' असंश्लेषः असंयोगश्च अनवरतं जीवत एव वीरवरस्य अपश्चिमजन्मनः कस्यचित्सर्वकालमकृतकानुभवरसचर्वणसंतृप्तस्य भवभूमावेव बन्धमोक्षोभयोत्तीर्णमहामुक्तिः करतलामलकवत् स्थितेत्यर्थः ॥ १२ ॥

स्वस्वरूपप्राप्तिपूर्वकं पुण्यपापतिरस्कारचर्चाक्रमसुक्त्वा, इदानीं स्वरसिद्धमौनकथामुद्घाटयन्ति

अकथनकथाबलेन महाविस्मयमुद्राप्राप्त्या स्वस्वरता ॥ १३ ॥

अकथनकथाबलं गुरुमुखोपदिष्टसंप्रदाय-

क्रमेण मनागिह चर्च्यते । अस्य अकारस्य हतानाहतानाहतहतानाहतहतोत्तीर्णतया चतुर्धोदितरूपस्य कथनं वक्राम्नायचर्चासंनिवेशनमित्यकथनम् । तत्र हतस्तावत् कथ्यते—हृत्कण्ठताल्वादिस्थानकरणसंनिवेशैर्हतः अकारादिहकारपर्यन्तनानापदार्थावभासकः । अनाहतश्चास्वरमूलोल्लसितपरनादविस्फारस्तन्त्रीमध्यमास्वरसंकेतक आकण्ठकूपान्तादुपचारतः कृतप्रतिष्ठः । अनाहतहतश्च उभयाश्रितोन्मिषितोऽहतो विश्रान्तशष्कुलीश्रवणगोपनोद्भिन्नप्रथः श्रवणयुग्ममध्यवर्त्याकाशात् तत्त्वप्रतिबिंबतत्त्वदेहतोऽपि हतोऽनाहतहतः । अनाहतहतोत्तीर्णश्च महानिरावरणधामसमुल्लसितोऽविकल्प ईषच्चलत्तात्मकमहास्पन्दप्रथमकोटिरूपः स्वरः संकोचविकासविरहात् परमविकासरूपः अस्पर्शधर्मानुच्चार्यमहामन्त्रप्रथात्मकः । तथा च अनाहतहतोत्तीर्णो यः स शृंगाटकाकारो रौद्रीस्वभावस्तुर्यः । अनाहतहतश्च अनच्ककलात्मकवक्रसंस्थानो वामारूपः सुषुप्तः । अनाहतश्च बाहुरूपाम्बिकाशक्तिर्या आगमे

निरूपिता तत्स्वरूपः स्वप्नः । हतश्चायुधाकारो ज्येष्ठास्वभावो जाग्रत् । इत्येतच्चतुष्टयस्वभावस्य आद्यवर्णस्य कथनं पारम्पर्यमुखयुक्तिविशेषः । तस्य बलं हतादिरूपत्रयोल्लसितानाहतहतोत्तीर्णरावस्फुरत्तारूपं वीर्यं तेन 'अकथनकथाबलेन' । तत्रैवमकथनं वाक्प्रपञ्चोत्तीर्णमकथनमेव कथनं संक्रमणक्रमेण निर्निकेतस्वरूपावधानं तदेव बलमकृतकस्फारसारम् । तेन संक्रमणं च मनागिह वितन्यते । प्राणपुर्यष्टकशून्यप्रमातृनिविष्टाभिमानविगलनेन निस्तरङ्गप्रविकचच्चिद्धामबद्धास्पदो दैशिकवरो निःस्पन्दानन्दसुन्दरपरमशून्यदृग्बलेन कार्यकरणकर्मनिरपेक्षतया यद्यत्किंचित्सर्वगतात्मस्वरूपप्रत्तिपत्तौ अवलोकयति तत्तत्परतरचिन्मयमेव सततं भवति,—इति नास्त्यत्र सन्देहः । तथा चान्यद्व्याख्यान्तरमाह—कथनं तावत् षड्दर्शनचतुराम्नायमेलापक्रमसमूहेषु पूजनक्रमोदितनियतानियतदेवताचक्रावलम्बने-

न स्फुरति । इह पुनः पूज्यपूजकपूजनसंबन्धपरिहारेण श्रीमद्वातूलनाथादिसिद्धप्रवरवक्त्राम्नायदृशा सततसिद्धमहामरीचिविकास एव सर्वोत्तीर्णस्वरूपाविभिन्नः सर्वदैव सर्वत्र विराजते,–इत्यकथनकथाबलं तेन महाविस्मयप्राप्तिर्भवतीति सम्बन्धः । 'महाविस्मयः' च विगतो विनष्टः स्मयो मितामिताहंकारदर्पः सर्वोल्लंघनवृत्त्या स्वरूपानुप्रवेशः । अथ च महाविस्मयः स्वपरभेदविस्मरणात् झटिति निरन्तरनिरर्गलखेचरवृत्तिसमावेशः । सैव सर्वमुद्राणां क्रोडीकरणात् 'मुद्रा' तस्या मौनपदसमावेशमयता । तया हेतुभूतया 'खस्वरता' त्रयोदशकथाकथनसामरस्यात्मकः खस्वरस्तस्य भावः सामरस्यप्रथनं भवतीत्यर्थः । खस्वरस्तु खमपि भावशून्यमपि स्वेन राति व्याप्नोति स्वीकरोति आदत्ते,–इति खस्वरः ॥ १३ ॥

षड्दर्शनचातुराम्नायिकसर्वमेलापककथात्रयोदशकथासाक्षात्कारोपदेशभङ्ग्यानुत्तरपदाद्वयतया कस्यचिदवधूतस्य पीठेश्वरीभिर्महामे-

लापसमये सूत्रोपनिबद्धो वक्राम्नायः प्रकाशितः । तस्यैवेह मनाक् सतामवबोधार्थमस्माभिर्वृत्तिरियं कृता इति शिवम् ।



इति परमरहस्यं वाग्विकल्पौघमुक्तं
भवविभवविभागभ्रान्तिमुक्तेन सम्यक् ।
कृतमनुपममुच्चैः केनचिच्चिद्विकासा-
दकलितपरसत्तासाहसोल्लासवृत्त्या ॥



समाप्तेयं श्रीमद्वातूलनाथसूत्रवृत्तिः ।
कृतिः श्रीमदनन्तशक्तिपादानाम् ।



श्रीमत्प्रतापभूभर्तुराज्ञया प्रीतये सताम् ।
मधुसूदनकौलेन संपाद्येयं प्रकाशिता ॥



VĀTŪLANĀTHASUTRAS WITH VṚTTI.

An English Translation.

I bow to that pre-eminent *Sāhasa** inspiration which is realisable through the instructions from the mouth of the teachers, which constitutes the changeless stage of the vacuum and the trans-vacuum brought forth by the force of the unifying formation, which is the essence of the indeclinable knowledge, and which shines everywhere through the discernment of the *Khechara*.† (1)

May that Unborn and Indefinable Being be victorious, Who is identical in nature with the ether of the transcendental consciousness, Who has no special location and Who is both graded and gradeless, being beyond the purview of all things ! (2)

I salute that which has come out of the ocean of glorious Vātūlanātha's heart and which is untrammelled by the limitations of the adorable, the adorer and the adoration ; (3)

**Sāhasa* literally means an unexpected happening. It, therefore, stands, from the S'aivaistic point of view, for the highest state of inspiration which needs no preliminary preparation and which is said often to take place when a spiritual seer, by chance, happens to throw a kind glance on or extend his helping hand to the devotee.

†*Khechara* denotes the man who has made a remarkable progress in the spiritual realm and has, as a result thereof, occupied that state in which one always lives and moves in the ether of consciousness.

Wherewith I remain unaffected in this world, taking my stand in the great ether, although I am always placed in the midst of all (mental) operations. (4)

I offer my worship to that transcendental which is novel, uninspirational, touchless and unlocalised and which unifies all synthetic and analytic processes of consciousness. (5)

Here a certain man undertakes a good gloss on the sūtras emanated from the *yoginīs'* mouth, which assumes grandness all the more owing to the treatment of the supreme principle. (6)

Introduction.

Here, in this treatise, the presiding deities of the monasteries instruct glorious Vātūlanātha, in the form of the sūtras, regarding the indefinable universal supreme principal, which is not subject to the defilement of order or disorder, existence or non-existence, truth or falsity, multiplicity or unity, thoughtfulness or thoughtlessness, and emanation or absorption, in the light of the realisation of the thirteen theories which are important for their sacred secret, after having fully explained the inexpressible tradition of *Uts'ushmapāda* which is far superior to all the theories beginning with those of the six philosophic systems and the four revelations and ending with that of *melāpa.**

* *Melāpa* means the union of the perceiver and the perceived.
Cf. Akh akh vāhadeva akles'ay
Pāviya nija Vishayi milāp.

i. e. the deity of each current spontaneously gets united with her object.—(Mahānayaprakās'a, p. 53, of the Kashmir Series of Texts and Studies).

Text Sūtra 1.

The real natue is acquired by the firm stay in the pre-eminent *sāhasa*.

Esoteric explanation.

Gloss.—The esoteric meaning of the above is that the acquisition of the real nature, *i. e.* attainment of the consciousness which is, being beyond all imaginations, inartificial, universal, transcendental, waveless, limitless, unlocalised and touchless, takes place somewhere, sometime, unexpectedly by the firm stay in the pre-eminent *sāhasa, i. e.* by the firm entry into the great checkless vacuity through the unification of all the synthetic and analytic conscious processes, preceded by the full development of the supreme sound drowning (all other sounds) and very very deep. Acquisition of the real nature falls to the lot of some such person as is wholly under the influence of the undominated inspiration quicker than the quick and as is fixed in his own real nature. Immersion by the firm stay in the pre-eminent *sāhasa* is attainable by the method explained above and to be referred to later on.—Sū. 1.

Context.—After explaining the tradition of the lofty *sāhasa* theory which refers to the unexpected realisation of the universal real nature standing beyond all things, the deities describe how all operations are simultaneously unified therein.

Text Sūtra 2.

The flow of operations (becomes) all of a sudden saturated, as it were, with the acquisition of that.

Gloss.—The flow, *i. e.* the abundant streaming, *i. e.* the perpetual and unfailing entry in that, of the operations, which are identical both with the rays of the eye, etc. and with appetition and aversion, etc., (becomes) simultaneously, *i. e.* at one time, in no orderly way, with the total transgression of the arrangement of the order, saturated with the acquisition of that, *i. e.* touched or assimilated to its own nature by the acquisition of the real nature which is obtainable by the order of entry in the forecited state of lofty *sāhasa*, which, in nature, is completely swallowing and standing beyond the calculations of time and no-time and which is exceedingly motionless.

Thus, by this way of expression is meant that all operations take their stand permanently in the stage of awakening, immediately after their identification with the state of the great vacuity which stands beyond all things and after the complete disappearence of their mutual differentiation.—Sū. 2.

Context.—After describing, in the above manner of expression, the secret tenet of simultaneous revelation, the deities proceed with the book-theory.

Text Sūtra 3.

Entry into the great vacuity results from the bursting open of the two boards.

Gloss—The same attainment of the supreme stage is here being discussed in detail as was referred to by the vernerable sage *Gandhamādana* in the circumstance of his exhibition of the self-composed book, on the occasion he took glorious *Nishkriyānandanātha* into his personal favour.

The two boards.

The life current is always aflow as branching out into the seven rills finding their vent out in the order of the seven cavities. The same in its full swing represents the upper board. When flowing through the channel of the two cavities, it is called the exhaling breath and constitutes the lower board. Thus, in both the ways, the life-breath is coiled by the power of the five senses and shares the functions of a five-hooded serpent.

Explanation of the Sūtra.

After opening its two coils of waking and sleeping, *i. e.* after removing their knot, the centrally situate life-breath (reveals itself) by the opening of the two boards or by cutting asunder the inhaling and the exhaling breaths. The centrally situate life-breath is akin, in nature, to the great vacuity, is immune from the theoretical stages of *kula* and *akula* (immanentalism and transcendentalism). It is indescribable, supremely manifest, indestructible and absolutely

devoid of the notion of the knowable and the knower. It is far above the categories of the coloured and the colourless, does not at all come within the province of touch or non-touch, and is metaphorically called by such terms as the lofty ether etc. Entrance therein means the state of unification through immersion in that. The state of unification, known as forming the highest teaching, manifests itself.—Sū. 3.

Context.—The above is the summary statement, in the manner referred to in the Mahānaya school, of that state which is inexpressible as being beyond the reach of all the S'āstric theories, which leads to the realisation of the highest teaching, which involves the entry in the waveless lofty ether occasioned by overcoming the idea of existence and non-existence represented by the two boards, which is not an outcome of any kind of obsession and which gives rise to the immersion in the great vacuity. Now follows the explanation of the fruit of isolation as identical with that and as resulting from the destruction of the pair.

Text Sūtra 4.

The firm stay in the universal consciousness is brought about by the destruction of the couple.

Elucidation of the Couple.

Gloss.—The five gross elements, beginning with the earth, have each their dualistic function as the perceived and the perceiver. Of these, the element of earth, as dominated by odour, is two-

fold by its appearance through anal opening and nose. The water, in which the taste preponderates, is twofold as the genital and tongue. The fire, which has form for its main characteristic, appears twofold as feet and eyes. The air, characterised foundamentally by touch, is twofold as skin and hands. The element of ether appears manifold as expressing itself in the two forms of vocal organ and ears and has sound for its main quality.

2nd explanation of the Couple.

Or, earth and water stand for the enjoyable, fire and water for the enjoyer and ether stands between the two. It is variously divided as appearing in pores and the interior of all arteries. Or, four gross elements, from earth to air, are of the form of the enjoyable and ether of the enjoyer. The enjoyer always stands in the enjoyed, the enjoyment also appears perpetually in the enjoyer.

Destruction of the couple leads to the universal consciousness.

Thus, by the forecited method, each of the five gross elements, beginning with earth, is always abloom in its twofold glory. Or, each of them shines either as manifest or unmanifest *i. e.* externally or internally or as potential or developed. From the destruction, *i. e.* the annihilation of the pair seated in these five senses, follows the firm stay in the universal consciousness, *i. e.* right and undisturbed fixation of that consciousness which is universal. The universal consciousness has no room for the forms of either the analytic consciousness or the synthetic.

Thus the reference here is to the universal consciousness as unknowable and as constituting the essence of the transcendental supreme unity. Its fixation, or unfailing attainment, falls to the lot of some fortunate persons in the way chalked out by the able teachers. The above, in brief, thus means that the identification with the unconditioned, formless and indefinable takes place by the entire evaporation of the pair of *kula* and *kaula*.—Sū. 4.

Brief of the above.

Context.—After having, in the way of the couple-theory, enunciated the firm stay in the supreme principle, as accruing from the destruction of the couple, the realisation of the union-theory is introduced.

Text Sūtra 5.

The great union arises from the unification of the *siddhayoginīs*.

Gloss.—The word *siddhayoginīs*, as standing for those who are both *siddhās* and *yoginīs* at once, means the presiding deities of the senses and the sense objects. Their union means the junction of both the perceived and the perceiver or their mutual embrace.

Siddhayoginīs defined.

By their embrace, the rise of the great union, *i. e.* the visible manifestation of the great unification, takes place, always and everywhere, in the ether of the transcendental consciousness, on the destruction of the duality of subjectivity and objectivity.

Rise of the great union.

The above sūtra implies that the entry into the supreme takes place everywhere by the annihilation of the dual idea of the knowable and the knower.—Sū. 5.

Substance.

Context.—The *yoginīs* hint at the attainment of the transcendental stage by casting aside the three veils, after explaining the rise of the great union which always follows the destruction of the pair.

Text Sūtra 6.

The inexpressible stage appears on the abandonment of the three veils.

Gloss.—The word *trikañchuka* means the veil that is of three kinds, *i. e.* *bhāvika*, *bhautika*, *s'ūnya*. Of these, the *bhāvika* stands for the *tanmātrās* from the sound to the egoism; *bhautika* for the earth and others; *s'ūnya* either for that which is motionless or for that which is identical with desire.

Three veils.

Or *bhāvika* means the externality as perceived such as jug; *bhautika*, the internality as the sense perception; and *s'ūnya*, the ether that is between the two. Or, *bhāvika* is said to be the creation as the dreaming state; *bhautika*, the existence as the waking state; and *s'ūnya*, the destruction as the dreamless state.

Three veils again.

From the abandonment, or the throwing aside, of the *trikañchuka*, above referred to, takes place, *i. e.* results, the firm stay in the inexpressible stage, *i. e.* the un-

Substance.

swerving stand in that transcendental unlocalised lofty ether which is nameless, being beyond the range of speech.—Sū. 6.

Context.—Thus, having explained the attainment of the forth state by casting aside the three veils, the *yoginīs* now describe how the glory of the primary sound alone is always in full play in all free and fluent vocal utterances.

Text Sūtra 7.

In all the manifestations of appearance and disappearance of the four forms of utterance, the sound alone glories.

Four forms of Speech.

(1) Parā.

Gloss.—First of all, the four forms of the speech are being explained. The first form is known as *Parā.* It, as being the great secondless unity and as identical with the manifestation of the first flutter which represents a slight movement in the free universally existing transcendental and waveless lofty ether, holds in itself the whole alphabet, as the white and yellow substance in the egg of a peacock does the arrangement of colours.

(2) Pas'yantī.

The same *parā* is called *pas'yantī* as identical with the seer when it assumes the form of the yet unstruck sound, is undifferentiated and possesess all the letters in their germinal state, as the seed of the bunyan tree does the bunyan.

It assumes the name of *madhyamā* when it adopts the stage of the *buddhi* indulging in the determination of series of ideas and holds the group of letters in itself, as the pod does the grains.

(3) Madhyamā.

It is called *vaikharī* when it strikes against the different vocal organs in their natural order such as heart, throat, palate, etc., produces the multiplicity like that in a verse of different letters and brings into manifestation all the phenomenal experiences of the world such as form. Thus, the four forms of speech flow on, incessantly and unopposed, from the stage of the universal consciousness.

(4) Vaikhari.

The appearance and disappearance of the above described four forms of utterance mean their creation and destruction. The manifestations of their appearance and disappearance are, always and incessantly, in play visibly or invisibly. In them the sound, *i. e.* the full development of the great sound, far beyond both the unstruck and the struk, shines, *i. e.* always knows its rise, without the effort of organs, in the lofty ether beyond the analytic and the synthetic forms of consciousness.

Appearance and disappearance of the four forms.

The substance of the above is that the sound alone uninterruptedly shines, in the order of the four forms of utterance without the loss of its intrinsic nature, in the process of uttering each letter from among the

Substance.

different groups of letters which are nothing else than the manifestation of the play of diversity.—Sū. 7.

Context.—Thus, being put forth that the sound emanates and is in full play without any opposition in all times and climes according to the genetical order of the fourfold utterance, the description, that the supreme transcendental stage alone manifests on the enjoyment of the triple happiness, ensues.

Text Sūtra 8.

On the enjoyment of the triple happiness, the unfettered supreme *Brahman* of the involuntary and sudden appearance (comes to revelation).

Triple happiness.

Gloss.—The triple happiness is brought out in a degree according to the instructions received from the mouth of the teacher. On the enjoyment of the congenital triple happiness experienced in *mūlādhāra*, *payodhara* and *ādhāra*, the indefinable supreme *Brahman*, identical with the transcendental supreme reflective consciousness, begins to dawn always and unsettingly.

Revelation involuntary.

It is of involuntary and sudden appearance, *i. e.* comes into manifestation involuntarily. It is unfettered, *i. e.* released from the bondage of the wordly existence consisting in the appearance of the multiplicity. It is far above the nature of the *Brahman* both as calm and as diversified.

The same triple happiness is being discussed at length from the esoteric point of view. *Mūlādhāra*, as meaning the particular great sound coming into appearance as the first expression of the consciousness, is considered of the creative function, because it is the primary basis of all shades of consciousness, whether as multiplicity or unity. *Payodhara* stands for the same first flutter of consciousness, as it bears, *i. e.* causes to appear in existence, the form of the universal consciousness which appears as the support of all things and which is treated as milk from its all-nurturing quality. *Payodhara*, as giving manifestation to all things, is said to constitute the existential stage. *Ādhāra* stands for the destruction as representing the involutive consciousness, because it brings to an end all beings whether sentient or otherwise.

Centres of the triple happiness.

The esoteric significance runs to this effect that the fourth state called absolute dissolution appears uninterruptedly in the form of absolute unity on enjoying, *i. e.* on thinking internally by the entry into the inartificial etheric *mudrā* over, the happiness, *i. e.* the unified enjoyment of particular experiences proceeding from the above triad.—Sū. 8.

Substance.

Context.—In the above sūtra, the tradition of the triple happiness theory is described in the way of the universal consciousness. Now, in the following, the realisation is elucidated from the theory of the four deities.

Text Sūtra 9.

Permanence of the immersion in the real self takes place for ever by the full development of the four deities.

Gloss.—The four deities are respectively called hunger, thirst, jealousy and meditation. Of these, the hunger alone is to be viewed as the final dissolution, as it is bent on swallowing all things. The thirst alone is to be considered as dissolution, because it dries all things. The jealousy forms the existential stage, as giving rise to the dualistic conception and as associated with the chain of the perceived and the perceiver. The meditation, as involving ideas and desires, is creation.

The four deities.

By the full development, *i. e.* by the complete manifestation as identical with the stream of the devouring consciousness, of the above four deities, permanence of one's own real self, *i. e.* fixed stay in the universal consciousness constituting the fifth stage, takes place always and at all times in the case of each of the above deities quadruplicated as creation, existence, dissolution and absorption. Sū. 9.

Substance.

Context.—The above sūtra explains the tradition of the theory of the four deities. The following discusses the mystic significance of the wheel of the twelve currents.

Text Sūtra 10.

The play of the big rays follows the emanation of the twelve currents.

The twelve currents.

Gloss.—Twelve currents represent the two combinations of six things each. The first includes the mind and the five cognitive senses beginning with the ear. The second consists of the intellect and the five action-senses beginning with the vocal organ.

Emanation of the twelve currents.

Emanation of the twelve currents means the outflow, without any known cause, of the devouring consciousness appearing as the transcendental undisturbed absolute freedom bordering on the utmost limitlessness.

Substance.

By that outflow in each current, on the destruction of such manifestations as the sentient or otherwise, the play, with its eternally expansive nature, takes place, indestructibly everywhere and always, of the big rays, *i. e.* the big ranges of consciousness, identical with creation, existence, dissolution, absorption and unification. This is the meaning of the above important sūtra.—Sū. 10.

Context.—Thus having, according to the view of the emanation of the twelve currents, described the entry into the state of freedom which is always within the reach without any effort, the deities now state the tradition of the five functions.

Text Sūtra 11.

On the full play of the five functions, the ungraded inspiration takes place.

The five functions.

Gloss.—The five functions are respectively called *anās'ritā, avadhūtā, unmattā, sarvabhakshyā* and *mahāvyāpikā.* The emanation of them means the expansive glory beaming forth from within the group of defined or undefined powers. On the occurrence thereof, appears the ungraded inspiration, *i. e.* the transcendental inspiration which remains as such but has no grades such as *āṇava,** *s'ākta*† and *s'āmbhava.*‡

Description of the five functions.

The five functions will now be detailed in their order. The *anās'ritā* is, as supportless, akin to the lofty ether and is always ready and goes out, through the cavity of the ear, to swallow all its own objects. *Avadhūtā* is awake, at random, to assimilate, through the power of the eyes moving everywhere, all those objects which are absorbed into it. *Unmattā,* being free like a lunatic, is remarkable for catching its objects without any reference of the acceptable

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**Āṇava* is that inspiration of Rudras'akti which is attainable by utterance, conscious mental discipline (karaṇa), contemplation, incantation and the bodily centres.

†*S'ākta* is the name of that stage which is obtainable by the contemplation, through the mind, on the object of meditation accompanied by utterance.

‡*S'āmbhava* indicates the state which is produced by the deep and penetrative spiritual insight involving absolutely no mental concentration on any particular object.

and the avoidable. *Sarvabhakshyā,* as destined habitually to gormandise all eatables, engages itself in devouring all its own objects. *Mahāvyāpikā* also springs into existence, as all-pervasive, to assimilate all touches through the channel of skin. This is the genesis of the five functions. Sū. 11.

Context.—After describing the theory of the ever existing functions, the deities now explain the system of merit-and-demerit nullification resulting from the fixed grasp of the light of the universal supreme knowledge.

Text Sūtra 12.

Release from merit and demerit accompanies the inspiration of the great enlightenment.

Great enlightenment.

Gloss.—The great enlightenment is realised by the great teachers. It is free from the defilement of desires and ideas such as the knower, the knowledge and the knowable. It is the manifestation of that stage which is unlocalised and transcendental and which is possessed of ceaseless tranquillity. It is of the form of the highest knowledge, as being beyond the range of order or disorder.

Inspiration of great enlightenment.

The inspiration of that means to appear in identity therewith perpetually, in an unswerving manner, with the entire negligence of acceptance or otherwise, without any change in the circumstances and without any effort. Out of that

inspiration of the great enlightenment, comes about the release, *i. e.* separation from merit or demerit, *i. e.* the virtuous and vicious actions capable of yielding their respective consequences.

Great liberation.

This great liberation is superior to both the bondage and the release and is always at hand, even in the land of the living, like an *āmalaka* on the palm of the hand, to a heroic man of extraordinary birth, who, although in life, has had the enjoyment of the inartificial happiness of experiences to satiation.—Sū. 12.

Context.—After explaining the tradition of the theory relating to the complete domination of merit and demerit, preceded by the attainment of the real nature, the deities now commence the exposition of the theory of the absolute silence based on the ground of the sound.

Text Sūtra 13.

The attainment of the unity takes place, through the acquisition of the *mudrā* of great wonderment, by virtue of the concentration on the real nature.

Akathana explained.

Gloss.—The force of the concentration on the real nature is, here, being discussed a bit in the way of the tradition received from the mouth of the spiritual teacher. *Akathana* means the discussion of the oral transmission of the theory of the *a* sound which passes through the four stages as *hata*, *anāhata*, *anāhatahata*, *anāhatahatottīrṇa*.

Of them, the *hata* is taken in hand at first.

(a) Hata.

It is so called, because it strikes against the different organs, such as heart, throat, palate, etc. It covers the whole alphabet from *a* to *ha* and, as such, manifests multiple objects of experience.

Anāhata stands for that enlargement of the

(b) Anāhata.

lofty sound which is based primarily on the *a* sound, which, as interchangeable with *madhyamā*, is allied to the sound of a (musical) string. Its range, seemingly, extends up to the border of the throat cavity.

Anāhatahata emanates as forming the basis

(c) Anāhatahata.

of the two. It is unstruck and is perceptible only when the ear, with its self-centred tympanum, is closed. It is also struck as it comes in touch with the body, which, in essence, represents all categories, when reaching the ether situated in the middle of each ear. It is hence called *anāhatahata*.

Anāhatahatottīrṇa implies the sound which

(d) Anāhatahatottīrṇa.

glories in the supreme stage of freedom in which ideation is totally absent and which forms the first expression, in a slight shake, of the great energy. This sound is not subject to increase or decrease in its volume, is ever expanded, is untouchable and manifests as the unutterable great incantation.

Triangular nut.
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Similarly, the *anāhatahatottīrṇa,* which is represented in the form of triangular nut, stands for the fourth state and is of the nature of Raudrī.*

Crescent.
)

Anāhatahata, represented in the form of the vowelless consonant constituting the face of *a*, stands for the dreamless state and is of the nature of *Vāmā.*

Arm.
|

Anāhata stands for the dreaming state, being identical with that which is described in the scripture as *Ambikā-S'akti*, and which is represented in the arm of *a*.

Weapon.
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Hata stands for the waking state and is identical with *Jyeshṭhā* symbolised by a form of the weapon.

Construction and genesis of *a*.

Akathanakathana means the traditionally received scientific explanation of the initial letter of the Sanskṛta alphabet and is of the fourfold nature as described above.

The force of that means the strength, as identical with the full manifestation of the sound called *anāhatahatottīrṇa*, finding its expression through the preliminary forms as *hata*, etc. In other words, *akathanakathā* means the concentration, through the gradual reflection, upon the

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*Cf. आदावस्य शिरो रौद्री वक्त्रं वामा प्रकीर्तिता ।
अम्बिका बाहुरित्युक्ता ज्येष्ठा चैवायुधं स्मृता ॥
Mahānayaprakās'a, P. 30.

universal reality which is beyond the range of speech. This concentration constitutes the vigour, *i. e.* essence of the inartificial glory.

Reflection on universal reality.

The reflection on that universal reality is here being a little detailed. Whatever the worthy adept, who has totally destroyed his belief in the life-breath, *puryashṭaka** and *s'ūnyapramātā*,† as his own self and who is therefore firmly seated in the stage of the ungraded and all-expanding consciousness, witnesses, on the realisation of his own all-pervasive real nature, through the power of his vision of the supreme vacuity which is full of undisturbed bliss and beautiful on account of his absolute indifference towards particular actions and their fruit, all that always appears to him as identical with supreme consciousness. All this is doubtless.

Another explanation.

The *akathanakathābala* is being explained in another way. The methodical treatment of the goal is resorted to in all other philosophic schools, such as the six systems, the four revelations, and the union system, with reference to the wheel of deities some of which are essential and some otherwise for a particular form of adoration. Whereas, in this school, there is no utility for the adorable, the adorer and the adoration. The eternally existing glory of the big rays alone, as identical with the transcendental reality, is abloom

*Five sense-objects, mind, intellect and egoism.

†Believer in the absolute existence of vacuity.

everywhere and always, according to the way of the oral tradition received from the mouth of the blessed sages, such as glorious Vātūlanātha and others.

By virtue of the above referred to *akathana-kathābala*, takes place the attainment of the great wonderment. This is as regards the construction of the sūtra.

Great wonderment.

Mahāvismaya means the entry into the reality by rising superior to all (ceremonial) laws and stands for that stage in which the vanity of the egoism, whether limited or unlimited is totally extinct. The *mahāvismaya* may mean, besides this, the sudden entry into the ceaseless and unopposed *Khechara* stage by the total neglect of *mieum tieum.* It is called *mudrā* because it covers all the *mudrās* as their final destination. It is identical with the immersion in the stage of absolute silence.

By means of that *mudrā*, dawns *khasvaratā* which means the state of unity as discussed in the thirteen theories. The unity is called *khasvara* because it embraces even that state where no categories are known to exist.

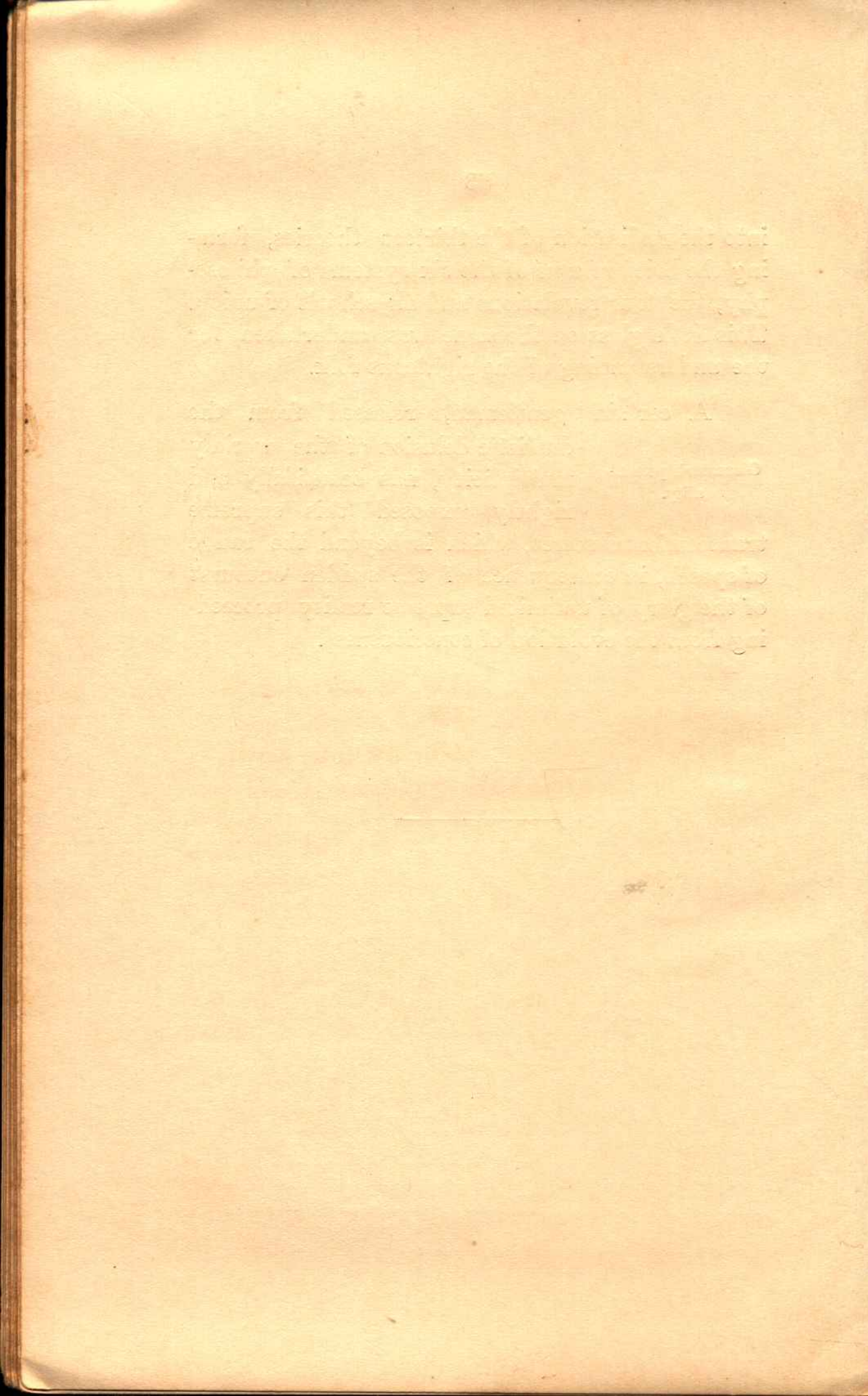
Conclusion.

This oral tradition, as explained in the sūtras, of the unity of the transcendental state, was revealed by the monastic deities to some *avadhūta*, on the occasion of his attainment of great union, by initiating him

into the realisation of the thirteen theories, forming the brief *résumé* of the six systems of philosophy, the four revelations and all schools of union. This little gloss on the same was undertaken for the understanding of the righteous folk.

Glossator's personality.

A certain gentleman, released from the dualistic delusion of the worldly multiplicity, has beautifully and rightly exposed this supreme transcendental secret, which is beyond the range of speech, in consequence of the sudden outburst of the glory of unlimited supreme reality proceeding from the evolution of consciousness.



ERRATA.

For.	Page.	Line.	Read.
principal	2.	17.	principle
natue	3.	2.	nature
vernerable	5.	6.	venerable
foundamentally	7.	9.	fundamentally
forth	10.	5.	fourth
struk	11.	23.	struck
wordly	12.	28.	worldly
triangular	20.	2.	a triangular

MADHUSUDAN KAUL.

Supdt. Research.